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VOLUME XXIX SPRING/SUMMER 1996 ISSN 0014 7001

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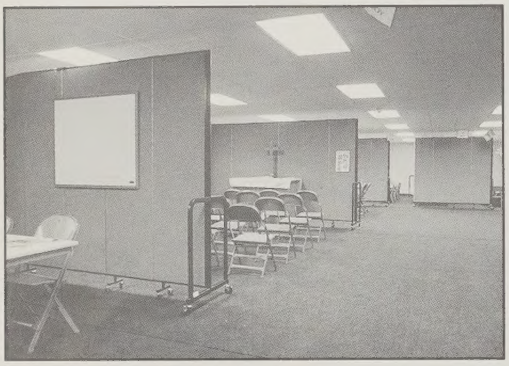

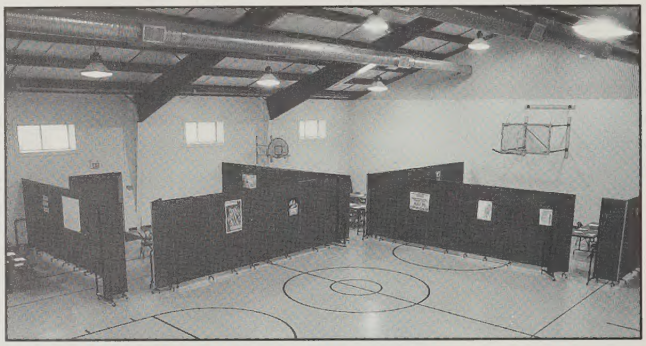

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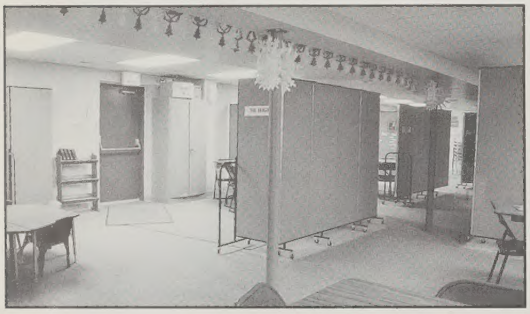

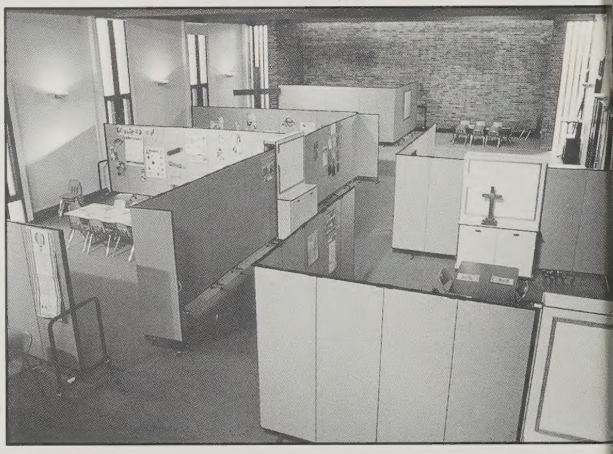

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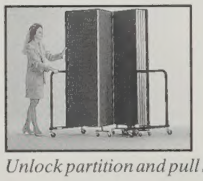
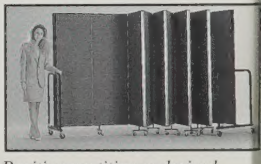
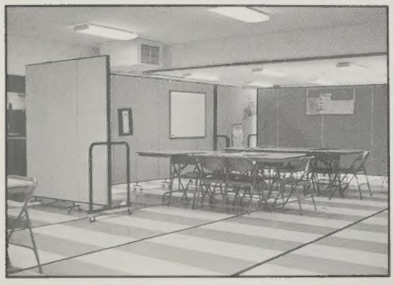


Unlock partition and pull handle



Position partition as desired



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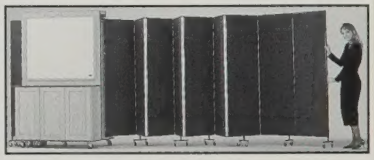

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 x 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

Contents

The 1996 AIA Art and Architecture Awards 8
Notes & Comments 5
Artist/Artisan Directory 27
Architects Directory 30

ABOUT THE COVER

"Gateway to Belief" is the title of a 25' high sculpture by Alexander Tylevich, which was commissioned by St. Mary's College, Winona, Minn., and dedicated in 1995. Composed of steel, bronze and wood, the sculpture represents two themes—the beginnings of the college and the city, and the religion of Christianity. This is expressed in an image of the Virgin Mary and in a series of crosses formed in the eye of the beholder by the steel reinforcement bars that connect the large structural beams. Among his many projects is a memorial to architect Eric Mendelsohn in Mount Zion Temple, St. Paul, Minn., Mendelsohn's last built work.

Advertisers' Index

C.M. Almy & Son 4
Chesley 32
Frankoski Construction . . . 6
Goddard & Gibbs 7
Holy Rood Guild 29
Manning Lighting 5
New Holland Furniture. . . . 4
Presentations Synagogue
Art & Furnishings 3
Rohlf's Stained Glass 29
Sauder 31
Screenflex. 2
Willet Stained Glass 4

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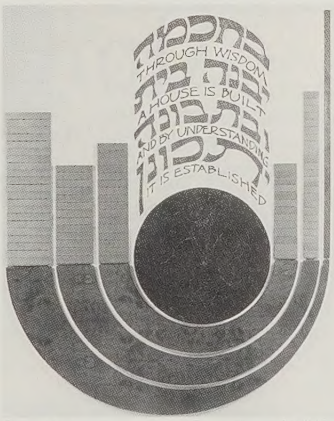

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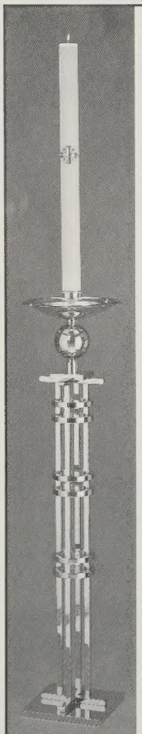

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Notes & Comments

A Note to Subscribers

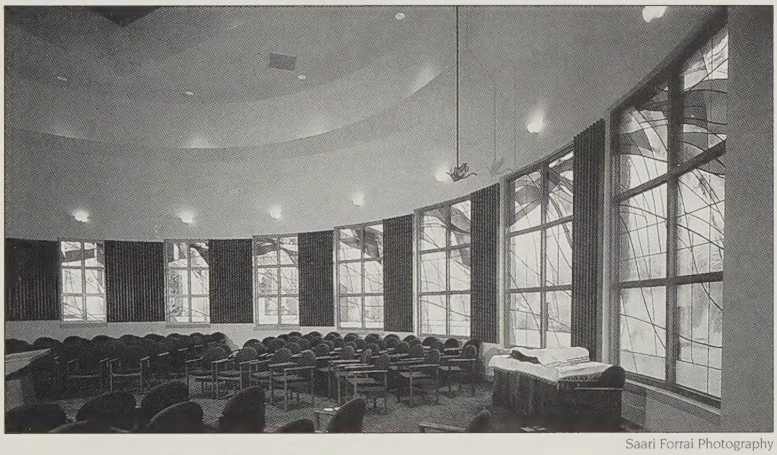
Once again your copy of *Faith & Form* is arriving later than expected, and we apologize! As a small organizational staff, we are often delayed in unforeseen ways. This spring our advertising manager was injured in an automobile accident and the extent of injuries prevented him from continuing in that role. Our magazine manager, Douglas Hoffman of State College, Pa., stepped in to fill the gap. Hence, many of our ads and directory listings had a late start for their renewal, which of course delayed publication. We have adjusted your subscription length so that no one should be penalized for our delays. We hope you will bear with us and remain "Faith-ful" subscribers.

Another Interfaith Forum

Students on the Harvard University campus have founded a new organization to bring together students of different faiths to educate each other and to cooperate on service projects. It is drawing far more people than expected and not those necessarily allied with a specific religious group. Naomi Stern, one of the founders, says, "We seem to have tapped into something of real interest." These are the building committees of tomorrow.

A Major Project in Glass

The ten windows that increase in size from six to 12 feet represent the Minyan, the ten worshippers needed to begin prayer in a synagogue. These windows in Adath Jeshurun Synagogue in Minnetonka, Minnesota, are the work of Ellen Mandelbaum,



Saari Forrai Photography

known to IFRAA members, who comments in *Stained Glass* magazine, "The majestic works of creation as mentioned in the Bible were my inspiration for the window wall." Congratulations, Ellen.

People Drive By, Visit and Stay

This was the headline over a recent article in the *Washington Post* about Trinity Lutheran Church in North Bethesda, Maryland. Its pastor, Roger L. Berner, is not only a clergyman but a design enthusiast who is working toward a master's degree in architecture. Five years ago, the church was a cinderblock building and not well marked,

(*Continued on next page*)

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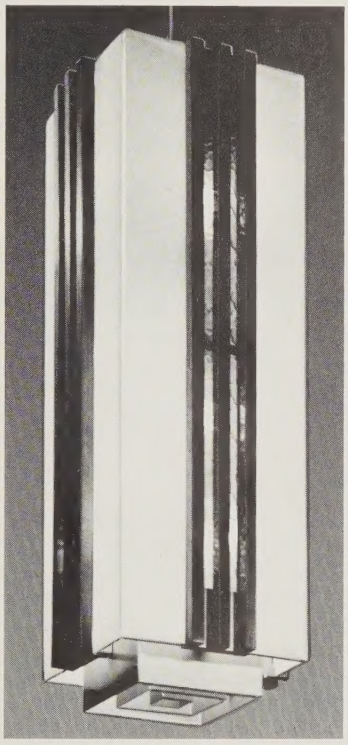

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Notes & Comments

(*Continued from previous page*)

but today passersby cannot miss the 65-foot tower that rises above the new sanctuary. "The building is its own best advertising," Rev. Berner says, "and we are taking in many new members." Lawrence Cook Associates, Falls Church, Virginia, were the architects.

AIA, *Northeast Illinois Chapter*

This chapter recently honored David F. Schultz Associates of Barrington with a Design of Excellence Award for the Countryside Unitarian-Universalist Church of Palatine. David responded: "Our philosophy is a kind of visual theology. We try to take everything that is that congregation and wrap a building around it, rather than make the congregation conform to a particular building."

Architect/Artist

Charles Partin, who was on IFRAA's Board for many years, was honored with a retrospective of his sculptural art at the Pasco Arts Center in Holiday, Florida. Charles was the architect for more than 50 church projects and was a national design consultant for the Disciples of Christ denomination. But beyond his professional projects, he is equally admired and loved for his participation on our Board and as a volunteer in more than 16 civic organizations. Congratulations, Charles!

Acoustics Reborn

Scaffolding nine stories high and nearly half the length of a football field was erected by construction workers as they started the process of cleaning and sealing the interior of Riverside Church in New York City. This was part of architects Gerald Allen and Jeffrey Harbinson's project to improve dramatically the musical acoustics of this landmark church.

At the time the church was built, many noteworthy buildings were given Guastavino tiles, which were fire resistant and light in weight but structurally strong. They absorbed reverberation of sound so that the minister's voice was intelligible but had the unintended effect of diminishing the sound of music. Riverside has one of the most important organs in the city, but it has never been heard to advantage. It has now become possible to reverse the effects of these tiles by sealing each of the tiny pores in the tiles with a state-of-the-art, ecologically improved, vapor permeable ultra-violet stable coating. "The change in the quality of sound promises to be spectacular," said Gerald Allen.

Hidden Victorian Treasures

Cecilia Kausel, our Northeast Regional Director, planned an interesting meeting for IFRAA members and friends on the campus of Mt. Ida College in Wellesley, Massachusetts, where she teaches. The speaker was John Canning of Southington, Connecticut, who presented slides of his work on the restoration of Battell Chapel at Yale, the Boston Public Library, and several synagogues and churches. He discussed the technical phases involved in mural restorations, such as archaeological uncovering of painted art and theoretical issues having to do with multiple decorative periods in a single building. Thank you, Cecilia.

Religious Art and Architecture PIA (IFRAA) *Biennial Conference*

"An Interfaith Exploration of Sacred Art and Architecture," this conference in New York City, October 3-5, will examine religious diversity while recognizing and respecting the common ground of sacred place. Agenda includes in-depth tours and discussions at a cathedral, two synagogues and the Islam Center as well as an artist's exhibition and reception, an awards banquet honoring the recipients of the 1996 Religious Art and Architecture Awards, and an artist's slide show. Contact: PIA information, (202) 626-7482.

Seventh Biennial International Tour and Seminar

The IFRAA conference will be followed by a tour of the religious art and architecture of East Germany and Poland, with Cracow as the "centerpiece." Other stops include Berlin, Wittenberg, Dessau (Gropius' Bauhaus), Leipzig, Dresden, Wroclau, Auschwitz, Zakopane, Welleczkas, Warsaw and more. The tour is

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limited to 40 participants. Contact: Professor Donald Bruggink, Tour Leader and Organizer, (616) 392-8555.

Benedictus Awards

There were 1,700 entries in the student category for this award, and first prize went to Tampere University of Technology in Finland for the design of a center for the study of world religions and cultures in Japan.

An Ambition Achieved

The largest Hindu temple in New England is a five-domed, detailed carved temple in the ornate tradition of south Indian architecture, in Ashland, Massachusetts. "We've tried to preserve our culture here," said one of the founders. "We wanted a place for our children to nurture their beliefs and faith.

Dr. K. Ramaswamy, a cardiologist at St. Elizabeth's Hospital in Boston, and eight Indian immigrants raised enough money to pay cash for the land and each stage of the building process. Indian religious sculptors, as well as a temple architect, came from India as designers. Indian members from all over New England come to worship in an atmosphere that is their own.

In Memoriam

We are saddened to report the death of Kurt Landberg in April of lymphoma cancer. His memorial service was held in the First Congregational Church in Webster Groves, MO, which was the last church he designed. Active in IFRAA, Kurt played a gracious host to members when our conference met in St. Louis.

1997 Religious Art and Architecture Awards Information

Robin Lee is the staff director of the 1997 AIA Honors and Awards Department.

Brochures for the Awards Program were published in May and sent to all AIA Member Firms and RAA-PIA Members. The submission postmark date is July 26. Contact: Wanda Spencer, (202) 626-7586. Complete information about the award-winning projects will be available through the AIA Library and Archives.

A slide presentation of the 1996 Award winners is available for rental through the AIA Audio-Visual Department. Contact: Michelle Boxley, (202) 626-7495. Two-week rental: $20 for members, $30 non-members.

Stained Glass brought to life at Westminster Abbey

London based Goddard & Gibbs Studios have enjoyed a reputation since 1868 for creating and restoring fine examples of stained and decorative glass. The team of specialist craftspeople welcome commissions of any size or complexity.

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Illustrated is the new window for Westminster Abbey which was dedicated by Her Majesty the Queen on 19th October 1995.

THE 1996 AIA RELIGIOUS ART AND ARCHITECTURE AWARDS

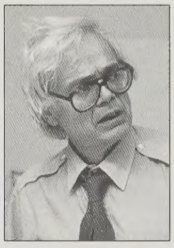
The AIA Religious Art and Architecture program was founded by the Interfaith Forum on Religion, Art and Architecture (IFRAA). Two years ago, IFRAA merged the program with the AIA. The awards recognize excellence in design and execution of art work in all media which contribute to the religious experience.

Haunting, mysterious, passionate, evocative, serene, high-tech, skillful and "just right" describe the eight buildings and 10 visual arts works recognized by the 1995-96 Religious Art and Architecture jury. The award-winning projects illustrate great skill and sensitivity in the resolution of formal, functional and technical requirements regarding site, context, composition and materials appropriate for specific liturgical and community uses. In addition, seven of the sacred buildings and half of the visual art projects evolved from their historical roots.—*Frimmel Smith, AIA consultant and professional advisor for more than 80 honors and awqards programs.*

For information about the 1997 Awards, see page 7.

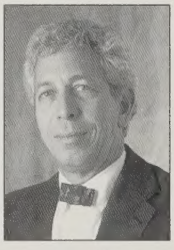
1996 Religious Art & Architecture Jury

Chair
Benjamin H. Weese, FAIA
Weese Langley Weese
Chicago, Illinois



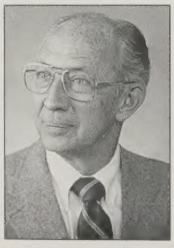
Benjamin Weese currently is working on three projects: Wartburg College Chapel in Waverly, Iowa; Immanuel Presbyterian Church in Warrenville, Illinois; and the Winnetka Congregational Church in Winnetka, Illinois.

Michael Landau, AIA
Michael Landau Associates
Princeton, New Jersey



Michael Landau continues to expand his work with synagogues in Tennessee, Maryland, New York and New Jersey. He also will be renovating a synagogue to consolidate four congregations into the Reform Temple of Forest Hills, New York.

Dr. Donald Bruggink
Western Theological Seminary
Holland, Michigan



The Rev. Donald Bruggink, Ph.D., is well known to all IFRAA members as the conductor of our biennial post-conference seminars. He has acted as consultant to over 50 churches in both new construction and renovation. He teaches full-time at Western Theological Seminary and has co-authored with Carl H. Droppers Christ and Architecture and When Faith Takes Form.

Maureen McGuire
Maureen McGuire Design Associates
Phoenix, Arizona

Maureen McGuire is a designer and president of her studio for the fabrication of leaded glass, fused glass, mosaics and sculpture, which she established in 1989. She is the recipient of several awards for her work, including two IFRAA Honor Awards and a Citation Award.

Suzane Reatig, AIA
Suzane Reatig Architect
Kensington, Maryland

Susane Reatig is the founding principal of her firm in Kensington, Maryland. She is a Visiting Critic at Catholic University of America, a lecturer at the Jewish Community Center in Washington, D.C. and the International Architectural Symposium at the University of Maryland.

1996 AIA RELIGIOUS ART AWARD

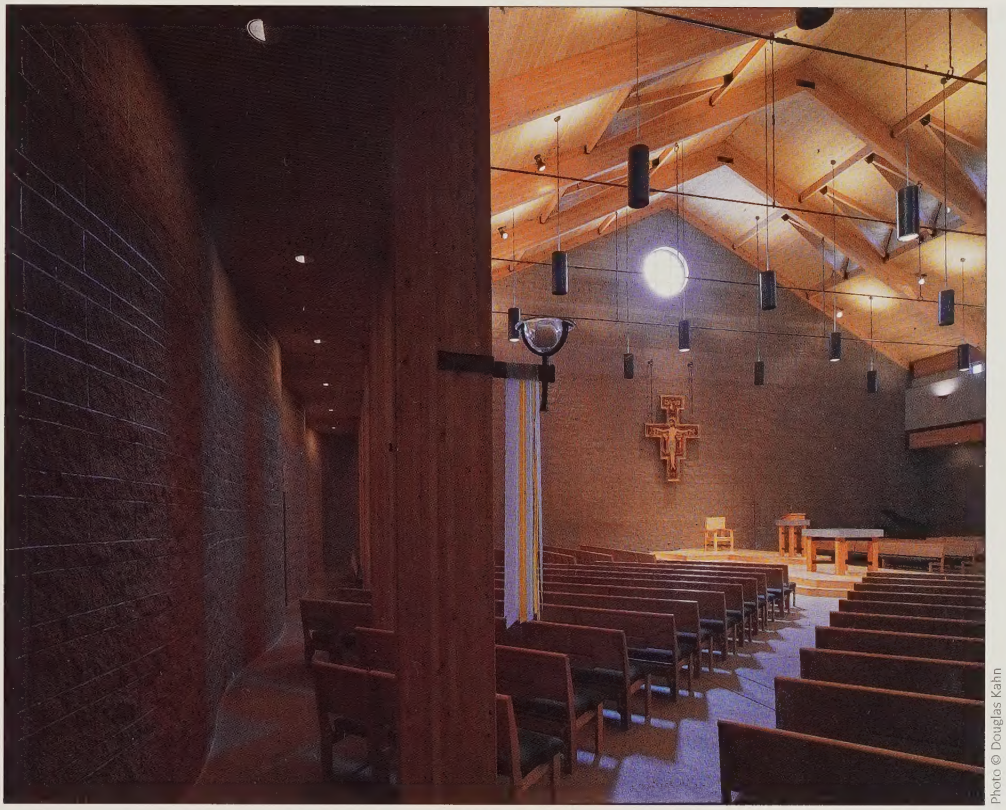


Photo © Douglas Kahn

Artist
Brother William Woeger
RDG Schutte Wilscam Birge Inc.
RDG Bussard Dikis Inc.
8805 Indian Hills Drive, #100
Omaha, NE 68114
(402) 392-0133

Project
St. Francis of Assisi Catholic Church
Omaha, Nebraska

The artwork for St. Francis of Assisi parish was intended to reflect the period and spirit of the life of St. Francis. Images and material derived from medieval Assisi included forged iron, hand blown glass, painted wood and rough hewn stone.

Incorporating the spirit of St. Francis involved gathering together artisans from around the region to study the craftwork of the period. The qualities that St. Francis exemplified in life became the measuring stick for design decisions. Quality, appropriateness and a commitment to nature are expressed in the imagery and craftsmanship. The cross of San Damiano is directly inspired by artwork from the church that St. Francis renovated. The icon of St. Claire ties one of St. Francis's closest acquaintances into the art scheme.

The artwork is meant to inspire the community to worship by offering images that evoke contemplation and study. The artwork contributes to the storytelling process.

Jury: The honesty of materials, the excellence in craftsmanship, and the combination of icon painting and forged metal join in a fine statement of religious tradition.

1996 AIA RELIGIOUS ART AWARD

Apse windows

Narthex window

Artist
Arthur Stern Studios/
Architectural Glass
1075 Jackson Street
Benicia, CA 94510
(707) 745-8480

Architect
Cody-Anderson Architects
941 Emerson
Palo Alto, CA 94301
(415) 328-1818

Project
Architectural glass doors and windows
Christ Church
Portola Valley, California

A 1950s' A-frame church in a wooded setting was restored along with the sensitive addition of a narthex, a new entrance and side aisles. The original simple geometric leaded glass, narrow windows running the entire length of the building were restored and moved to the new outside wall.

The project included a pair of oak entrance doors and transom, a pair of doors into the sanctuary, a narthex window and six casement windows in the apse. It was decided that the new doors and windows should draw inspiration from the architecture and the original leaded glass windows for vocabulary and color. The new windows would act like a screen allowing a vista through to the landscape outside. The finely detailed narthex would require a more intimate detailing. A palette of handblown glass, beveled glass prisms and a background of bronze plate glass were selected.

In the apse windows subtle variations on a theme incorporate random spots of color. This was inspired by the fabric of the window seat and was embroidered by members of the congregation.

Jury: The stained glass is distinguished by its strong relationship to an important American craft tradition and an obvious sympathetic relationship to the architectural design of the building.

Artist
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Clearscapes
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Architect
Sövik Mathre Sathrum Quanbeck Architects Planners
Northfield, MN 55057

Project
Holy Week Crosses: Burned, Shot, Cut
St. Mark's Episcopal Church
Raleigh, North Carolina

The project attempts to serve the preparatory function of its architectural setting. Through this augmenting partnership with architecture, the art seeks to address the spiritual aspirations of the congregation.

The entrance concourse of the church acts as a place of transition between the complexity and clutter of the outside, secular world, and the focus of spiritual engagement inside the sanctuary.

Holy Week Crosses: Burned, Shot, Cut is intended to add to this function of transition space with a specific image. The *Crosses* came from a reflection on the meaning of Lent and its culmination on Easter Sunday. Specifically, the crosses address the issue of violence as one of the driving forces in the Easter story, and how it is ultimately transformed into rebirth, transcendence and the sublime.

There are three panels, each 4' x 4' x 2-1/2' mounted on a substrate of 3/4"-plywood. Each cross was born out of a series of violent acts performed upon these panels: intense heat (3,000 degrees Fahrenheit) causing wood to char, 12 gauge shotgun blasts through steel, and the knurled cutting of a dull chain saw. The process was to add and subtract various fillers, textures and pigments to transform these acts of violence into something else, something beyond, something of balance, and maybe something of beauty.

Jury: A refreshing interpretation of crosses expressing the ambiguity contrast between transcendence and violence. The spiritual symbols are well expressed in the simple three-cross panels.

1996 AIA RELIGIOUS ART AWARD

Artist
Laurie Gross
Laurie Gross Studios
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Project
Holocaust Memorial
Houston, Texas

When Congregation Emanu El commissioned a major work of art to function as the community's Holocaust Memorial, its request was that the piece express something of the horror endured by those who suffered the Holocaust experience. Members also wanted the piece to speak of hope for the future of all generations Most of all they wanted the piece to be strong and permanent. It was to hang in the foyer, which functions as the main entry to the synagogue and would therefore set the tone for entry into the building for many types of function. It needed to memorialize but at the same time affirm life

I chose to work with the image of the Tallit (prayer shawl) and the Torah Scroll (Five Books of Moses) as they lend easily accessible and recognizable symbols. The metaphor of the material I work with is so rich that by making use of its inherent properties I was able to depict a layer of solid strength. The retying of the knots out of the unraveled fringes suggests the regeneration of a people and becomes a reminder of our renewed commitment to the continuity of Jewish people. To completely address the congregation's concern for strength and permanence, the piece is presented in a granite display case, which not only provides framing and protection but also hides the elements necessary for its continual conservation.

Jury: This is a very moving and haunting piece. It is evocative and makes one think and reflect. Through the use of her materials the artist has connected Jewish symbols in an abstract and stimulating style. Different scales and perspectives give different impressions. At a distance you have an overall impression, but as you move closer, faces emerge with a subtleness that is enlightening.

1996 AIA RELIGIOUS ART AWARD

Artists
The Bumgardner Architects, and Susan Jones, AIA
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Project
The Marian Shrine, St. James Cathedral
Seattle, Washington

Part of a major renovation of the 1907 Cathedral, this shrine replaces an older Marian shrine and altar built in 1950. Programmatic requirements were for a quiet space with an image of Mary for private devotional prayer, screened from the new central altar and ambo.

The initial design concept was largely the inspiration of Cathedral parishioner Susan Jones, who is an architect. She collaborated with the renovation project architects Stephen Lee and Don Brubeck and the owner, who realized its completion.

The space is dark, evoking nighttime, earth, birth and the feminine attributes of Mary. "For Mary, her darkness was no less than ours, and her light no less." (S. Jones)

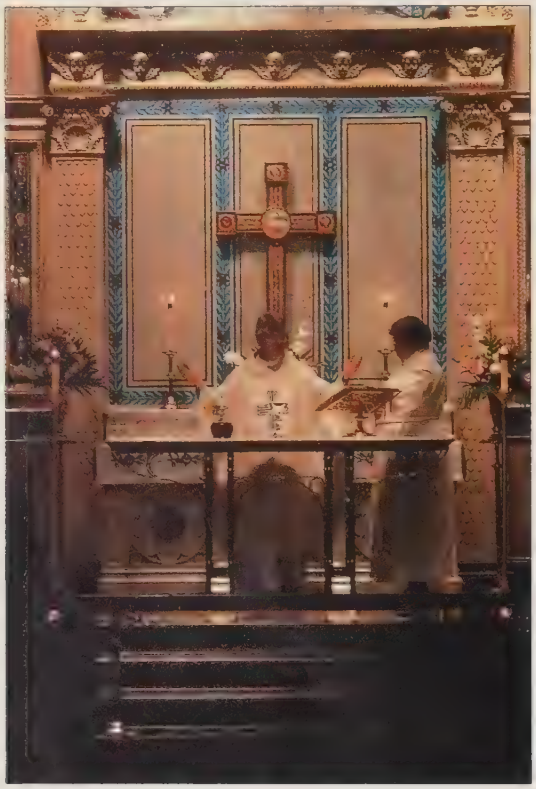
Continuous bronze handrails curve around the perimeter of the room. Above the rails, 180 bronze candle holders are attached at varying distances from the wall in a musical progression pattern that carries through to the layout of the stone flooring below. Beeswax tapers infuse the space with the aroma of honey and illuminate stars on the ceiling above.

Flooring is honed finish black slate pavers interspersed with small squares of polished black granite. The wainscot is honed black slate slabs. Walls gradually change from honey color at eye level to almost black at the ceiling.

The ceiling is dark blue with gold stars portraying the midnight sky of the Dedication night, following an ancient tradition. An astronomer helped the architects with the arrangement of the constellation.

The polychrome wood statue, called Our Lady of Seattle, is the oldest in the city. It came from Seattle's first Catholic church, long since demolished. Placed at ground level on blue-gray marble from the old shrine, it is meant to be touched. It replaces a cold white marble statue mounted high on the wall.

Jury: The artists and architects have succeeded in retaining the old world sense of mystery and devotion, which transports one back to the earliest Christian traditions. It is significant that the simplicity of statement transcends any time constraints.



Artist
William E. Brocious, AIA
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Project
Eucharistic Table for First Lutheran Church
Pittsburgh, Pennsylvania

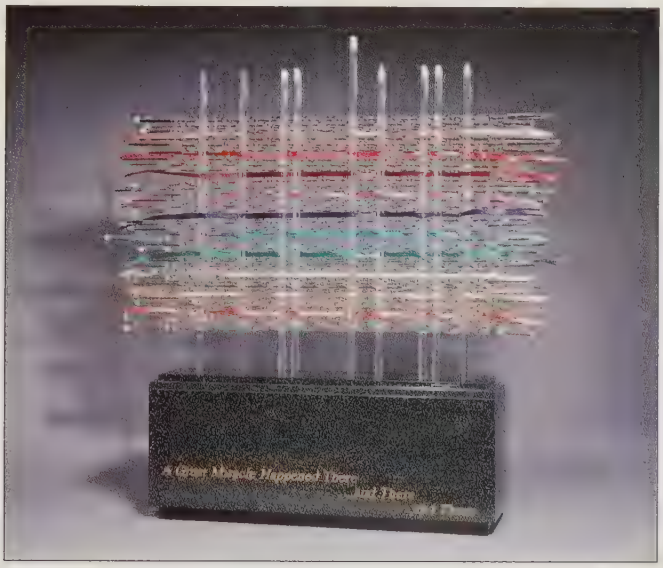
The architect was approached by the new pastor of this downtown congregation to design a free standing altar for the sanctuary of its 105-year-old landmark church. A previous renovation involving the architect had sensitively enlarged the chancel to allow for the placement of the new Eucharistic table. Early in the design process it was determined that the table's design would, through the use of scale, proportion, materials and detailing, respect the character of its surroundings while creating its own sense of presence.

The body of the table is a brass tracery which echoes the proportions of the existing altar and is detailed in a manner similar to the present brass communion rail. Rising from four marble plinths that recall the existing altar's base, the brass tracery supports the oak mensa with a moulded wooden edge and carvings finished to match the existing sanctuary woodwork.

Five Greek crosses patterned on a cross-fluery seen in the glass mosaic reredos represent the five wounds Christ suffered on the cross; the upswept ends of the brass tracery echo the movements of the presiding minister.

Jury: This free-standing brass, wood and marble Eucharistic Table is elegantly crafted as a new focal point for this congregation. It is worthy of its richly detailed surroundings in this 105-year-old church. The thoughtful use of scale, proportion, materials and detailing create its own sense of presence without obscuring the earlier altar.

1996 AIA RELIGIOUS ART AWARD



Artist/Owner
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Project
Woven fiber optic Hanukkah Menorah
"A Great Miracle Happened There...And There...And There"

The Hanukkah Menorah is a focal point of the Jewish holiday of Hanukkah celebrating the miraculous victory in a struggle for religious freedom.

The basic requirements for a Hanukkah Menorah are eight lights plus an additional light used (sometimes symbolically) to light the others.

Utilizing acrylic, a 20th century material, we chose to take advantage of its unique properties. The acrylic rods have been thermo-formed and assembled in a woven fashion. The vertical elements serve both to provide strength to the structure and transmit light fiber optically from a light source concealed in the black acrylic base. The clear acrylic structure sparkles and the Hanukkah miracle of light is heightened by its mysterious fiber optic transmission.

In approaching this design, we sought to give form to the symbolism of the holiday in a way that bridges traditional ritual with contemporary interpretations and materials. The traditional phrase, "A Great Miracle Happened There," was expanded by adding "...and There...and There" as a reminder that while the holiday celebrates an historical event, it is symbolic of many other miracles and victories.

The weaving symbolizes the Jewish community—its diverse peoples, backgrounds and cultures, each with its individual struggles, brought together and strengthened immeasurably by the common bond of shared beliefs and heritage. A strength far beyond the sum of its individual elements. The weaving also symbolizes a tallis (prayer shawl), itself a symbol of faith.

We chose to keep the heights of the lights level according to Halachic guidelines (religous law) to maintain its appropriateness for Reform and Conservative, as well as Orthodox Jews.

Jury: The weaving of modern materials and the use of new ones in lighting are most appropriate in this project. The artists have created a new/old light that is a dramatic expression of light, freedom and unity.

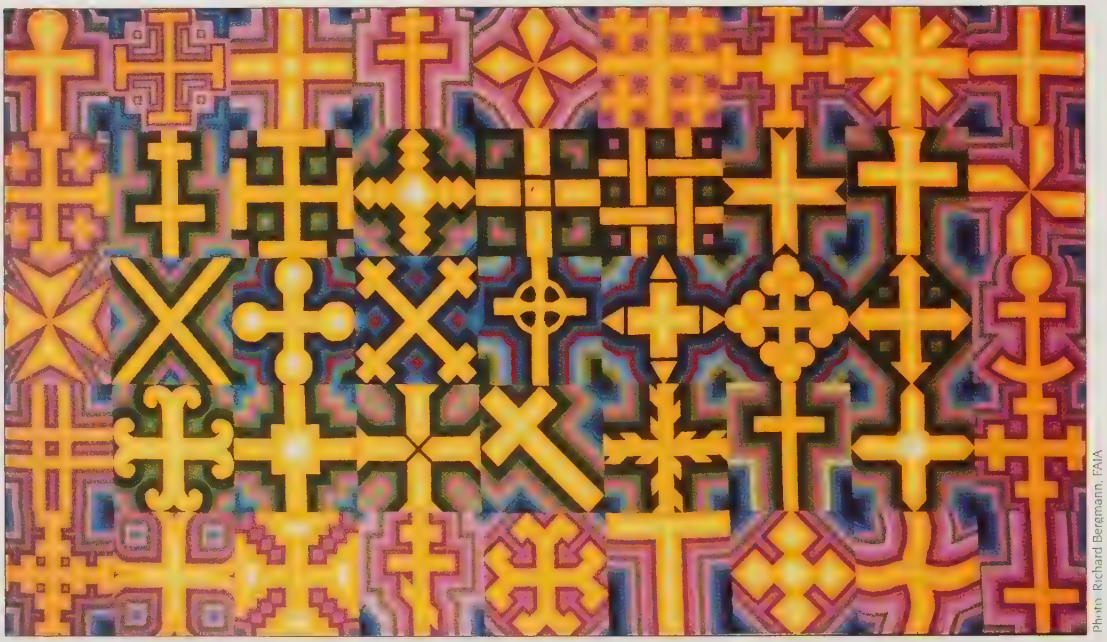

Photo: Richard Bergmann, FAIA

Designer
Richard Bergmann, FAIA
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New Canaan, CT 06840
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Artists/Needlepointers
Members and Friends of the Women of the Noroton Presbyterian Church

Project
Christian Crosses Needlepoint Wall Hanging
Noroton Presbyterian Church
Darien, Connecticut

This needlepoint wall hanging was a collaborative effort of the women of the church and Richard Bergmann Architects, who had recently completed the renovation of the church's Fellowship Hall.

The architect suggested a colorful wall hanging for a visual focal point in a rather plain 45' x 70' room located in the undercroft with newly acquired natural light.

There are many traditions in the Christian faith. Over its 2,000-year history, Christianity has been expressed in many varied forms, usually by crosses. The goal with this piece was to acknowledge the history of the church, unify many of the traditions into one artwork and evoke in the viewer a sense of oneness with the various traditions. An attempt was made through art to express ecumenicity.

Various forms of Christian crosses were researched. Forty-five were selected for design compatibility and variety of form. An explanation of the meaning of each cross, the color symbolism and the needlepointer's name are on a plaque next to the wall hanging.

Each 16" square is sewn together and hung from a 1x6 board threaded through a special loop on the top rear of the piece. The bottom is free hanging with a 1x4 board threaded through a loop to add weight and keep the wall hanging straight. The whole is hung from the concrete block end wall with expansion bolts.

Full-scale patterns and color identification numbers were prepared with the aid of a computer.

Jury: The hanging is in the best tradition of the quilting bee. It is a collective effort, an empowerment and a sacred communal object. Above all, it is an exquisitely evocative and powerful work of art and liturgy.

Photo © Tim Buchman

Artist
Gerald Allen, AIA
Gerald Allen & Jeffrey Harbinson, Architects, P.C.
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Project
Columbarium, St. Thomas Church
New York, New York

To accommodate the growing demand for cremation rather than burial, a columbarium for 500 urns was commissioned. The design was to be within the Gothic context of the present building. The church, long considered an important work of American architecture, is located on Fifth Avenue in the heart of New York City. It was built in 1911 by its era's two most celebrated architects, Bertram Goodhue and Ralph Adams Cram.

There was concern because of the columbarium's prominent placement next to the choir. But the architects designed columbarium cabinets to fit unobtrusively in the north aisle, so that only the front of the columbarium can be seen.

The doors of the cabinets are inlaid with ebony and the urns are placed behind three layers of progressively smaller doors, so that usually only four can be seen at one time.

The tracery was designed as trees with canopies of leaves to shelter the house-like shapes of the cabinets. Botanical images such as oak leaves, acorns and moss roses are intertwined in the carving and gilded stars top the tracery.

Jury: The cabinetry was designed within the Gothic context and with superb craftsmanship and economy of space. A dignified burial space for 500 urns was provided.

1996 AIA RELIGIOUS ART AWARD

Artist
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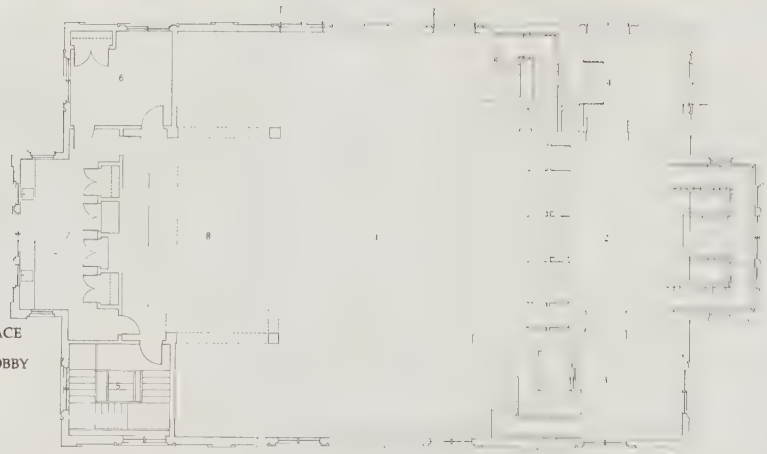
Project
Twelve hanging light fixtures for Christ Church
Oyster Bay, New York

The project requirement was to provide lighting for a small Episcopal parish church, which was undergoing its first extensive modification since 1925. The historic church, which sits on what was crown land, was founded in 1705.

Over the last 30 to 40 years, churches have tended to be lighted as if they were theaters. They have been presented as showcases, quite glitzy, with the choir and the altar area lighted as though it were a stage. In doing so, it has been overlooked that a church is a room. In current liturgy, not only the priest but all parishioners walk around in the room every Sunday as they go up to receive communion. The architects decided that batteries of focused lighting, shining brightly on the front of the room, were inappropriate. They believed the showcase effect was not a solution because the lights tend to blind one, like actors on a stage. The fixtures for this old historic parish church were designed not only as a different type of lighting, but to represent old-fashioned lights such as candles, lanterns, candelabra, or other sources of fire.

In the bottom of the lantern four parabolic reflector lamps were discretely mounted to provide enough focused light downward so parishioners could read their prayer books or hymnals. The architects concealed in the top of the fixture four additional lights softly focused to shine upward and to light the ceiling, providing a soft glow. The lanterns were designed in a Neo-Gothic style with floral and other botanical ornaments. The finials of the lights are stylized Alpha and Omega, the ancient symbol for Christ.

Jury: This was a difficult problem that was handled with great sensitivity and restraint. The existing church character was respected and its positive assets reinforced. Three different lighting elements were integrated into one. The scale, decoration, materials and quality fabrication were impressive.



1. WORSHIP SPACE
2. NARTHEX
3. ELEVATOR LOBBY
4. ENTRY HALL
5. STAIR
6. VESTRY
7. SACRISTY
8. ALTAR

Architect
Stephen Muse, FAIA
Muse Architects
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Project
New Worship Building
Christ Episcopal Church
Columbia, Maryland

This parish, founded in 1711, worshiped in "Old Brick," an historic chapel built in 1809. The existing site contains, besides the chapel, an historic cemetery and a mid-20th century parish hall. The project included new worship space, a fellowship hall, nursery and classrooms, parking and because of their relationship to a Japanese church, a Japanese garden.

The design was to be sympathetic to the original chapel and to the natural features of the rural landscape.

The architect's response was to design a series of new structures organized about the existing cemetery. Old Brick would be preserved as a chapel for smaller services at the north end, while the new worship building would allow for larger services at the south end. Connecting these two structures would be the existing parish hall as well as the new classrooms and nursery. Located between the parish hall and classrooms would be a courtyard highlighting the site's most prominent trees. The new parking would be restricted to spaces off a new road at the site's lower level, thus hiding it from view upon entry to the site and further accenting the cemetery.

Jury: The understated exterior is respectful of the 1809 church. The interior space and lighting are very appealing and make this project special.

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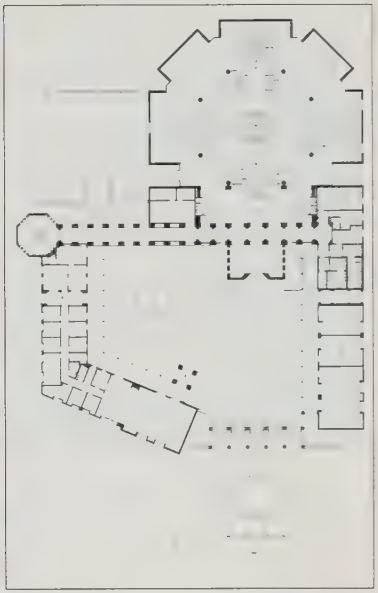

1 Entrance Plaza
2 Courtyard
3 Narthex
4 Baptismal Font
5 Reconciliation Room
6 Sanctuary
7 Altar
8 Presider's Chair
9 Ambo
10 Reservation Chapel
11 Sacristy
12 Processional Arcade
13 Storage
14 Parish Offices
15 Classroom
16 Bell Tower
17 Worship Garden

Architect
David C. Martin, FAIA
Albert C. Martin & Associates
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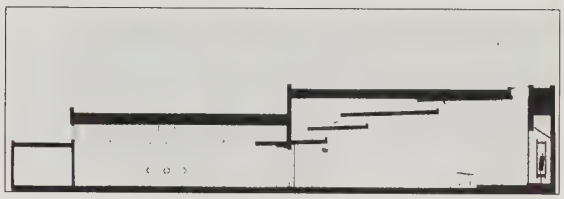
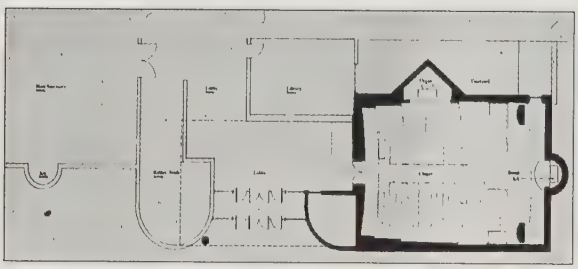
Project
Padre Serra Parish Church
Camarillo, California

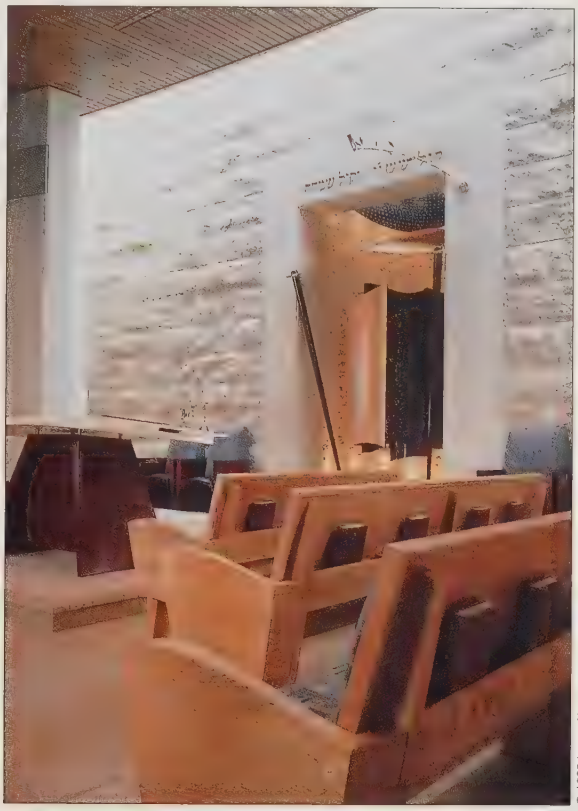
The Padre Serra Church is located in the growing community of Camarillo, California, and occupies an 11.8-acre portion of the historic St. John's Seminary. The church was designed to blend uniquely with the Spanish Colonial architectural style found in the Seminary- and Mission-style architecture developed in original settlements founded by Padre Junipero Serra. The project is bounded on three sides by a vast agricultural area. The design of the church complex, a metaphorical village, is centered around a traditional Mediterranean courtyard that will function as a gathering space before and after worship, and for parish events such as weddings.

Detailing reflects a heritage of Spanish, Mission and Indian cultures. A worship garden will be landscaped with Biblically and liturgically referenced plants and used for contemplative and liturgical activities. Processional liturgies, such as Stations of the Cross, will begin in an adjacent orchard and continue through the garden into the sanctuary.

Jury: This is a good contemporary interpretation of California Mission. Attention was paid to the new liturgy set forth in Vatican II as well as attention to the native Indian culture that was a part of its history. A sense of mystery was also achieved; the jury noted "the entry vistas have a strength of mystery in this historical space."







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Architect
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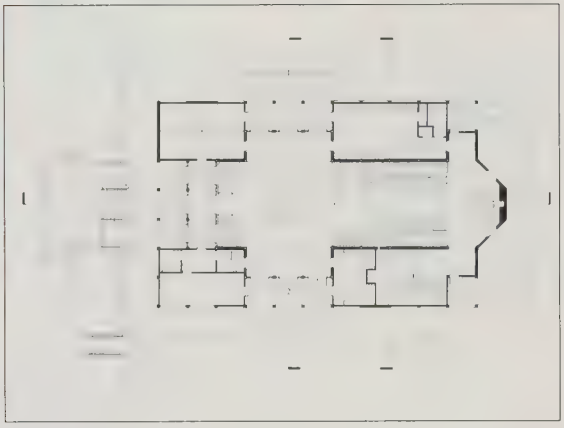
Project
Temple Jeremiah
Northfield, Illinois

The project called for the design of a new chapel to seat 125 people, to be used for smaller, informal services, to have a feeling of warmth and intimacy, and to provide space in which an individual could feel a closeness to God.

The chapel exterior is deferential to the original synagogue, but assumes its own identity upon entrance. Cultural concerns were the driving force behind the design. The Bimah wall and the chapel floors are made from split-faced Kasota stone and serve as a reminder of the Western Wall in Jerusalem and the thousands of years the Jewish people have struggled with the sand and stones of the Middle East. The stones also give a sense of monumentality and dignity as well as meaning.

A synagogue should resemble a house of learning. The walls therefore were designed to be calm and understated, allowing the focal points to be the Bimah wall, the Eternal Light, and the natural light above. The raised platform for clergy is designed as a thrust stage that increases a sense of congregational participation. The pews are angled toward the lectern. The angled, curved and stepped walls and ceilings were designed not only to enhance the sound by minimizing echo and reverberation, but also to create a visual hierarchy within the space.

Jury: The architects have achieved a unified feeling of focus, which is hard to achieve. The space is well detailed and crafted. The modesty of materials is to be commended as well as the colors used and the lighting installed.



Architect
Theodore R. Butler, FAIA
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Project
Mepkin Abbey Church
Moncks Corner, South Carolina

In 1949 a group of monks from the Abbey of Gethsemani was given a piece of property by Henry and Clare Booth Luce to found a new monastery. The monks built a provisional church that would serve until a more suitable building could be constructed.

Over the years they developed a style of liturgy and monastic hospitality that called for a new space. Form no longer followed function. They wanted a post-Vatican space that would express their identify as a monastic community and their vision for the future.

For this project, the centrality of the altar to the space, the relationship of the monastic choir to the altar, the relationship of retreatants to the monks and the placement of the guests or casual visitors should speak to the theology of monastic life. The design should also include a smaller intimate space for private prayer. A bell tower should not only call the community to worship, but play a significant role in the liturgy of their services.

The site has to allow guests while maintaining the cloistered privacy of the monks, their dormitories, cemetery, refectory and meditation areas.

Jury: We would like to commend the monks for their appreciation of good design. The abbey is in fact a complex of stucco houses and the new church is first among them. While it does express the intensity of a cloistered community, its interior has a peace and serenity that is appealing. We also appreciate the modesty of materials.

Architect
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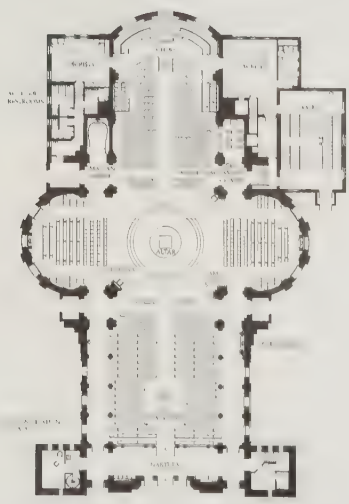
Project
St. James Cathedral Renovation
Seattle, Washington

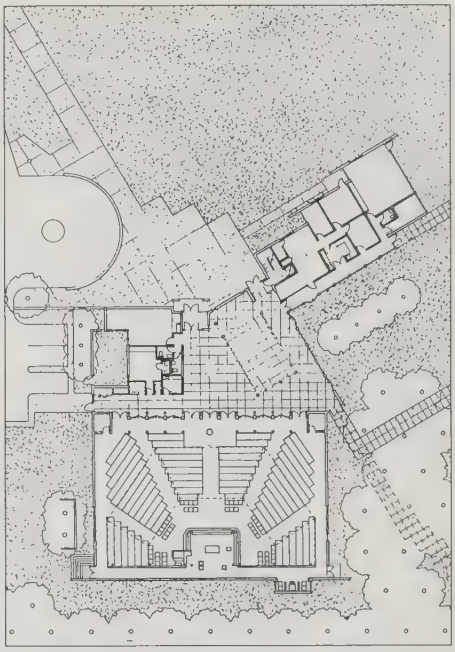
Built in 1907, the Cathedral serves all of western Washington. The primary goal of this project, the first comprehensive renovation since 1950, was to incorporate a central altar to encourage full participation of the assembly in the liturgy as set forth by the Second Vatican Council. The renovation had to improve building facilities for both its religious and civic uses by improving its flexibility, accessibility, lighting and acoustics. Media tie-ins and performance lighting were to be built in unobtrusively.

Renovation emphasized traditional crafts, including carved stonework, mosaics, forged iron and bronze metalwork, stained glass, copper roofing, gilding and decorative painting. Historic features included terrazzo flooring, mosaics and windows, which were uncovered and restored. Sculptors and glass artists worked with the architects, recalling ancient traditions of the church as patron of the arts.



This was a comprehensive renovation including seismic bracing, replacement of mechanical and electric systems and an organ restoration.

Jury: This renovation illustrates a seamless integration of the old and the new. The liturgical focus was reoriented with the placement of the altar in the crossing, and new seating arrangements in the apse and transept embrace the altar from all sides. The upgraded lighting dramatizes the space while respecting the original architecture.



Architect
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Project
St. Stephen Roman Catholic Church
Warwick, New York

The design of St. Stephen's Church occurred within the larger community, which had concerns about the future development of the town of Warwick and the role of the church within this community. Both long-time and new residents sought a means to defend their town—represented by the downtown area—from the threat of sprawling and unregulated growth.

When the parish began to address seriously the problems of overcrowding, the range of possible out-of-town solutions was measured against their commitment to preserve the density—and identify the "center"—of the town. It was only with great anguish in the realization that their "in-town" site was too small that they entertained the notion of a new building outside the downtown area.The architecture of the new church plays an important role in the restoration of the self-image of the Warwick community by drawing from the forms of the larger rural context of farm buildings and their essential relationship to the landscape. In its design, the church seeks to create a new imagery for a community institution located outside of the town, setting a direction for future buildings.

The main sanctuary, which can seat 650-700 worshippers comfortably, takes its inspiration from two sources. While its overall shape recalls many of the larger rural buildings in the region, the structural steel columns and bracketing in the sanctuary reiterate the form of the "plantation" pines. Alternatively, these steel "trees" also suggest the ribs of Gothic stone vaulting or the outstretched arms of Christ on the cross.

The sacristies and the parish center/rectory each are given their own character and scale to make these important programmatic elements legible on the exterior and interior.

Jury: We recognize this project for the continuity between the interior and the natural site outside. The peaceful feeling of one is duplicated in the other. The design relates to the larger rural forms and their relationship to the landscape. The project preserves the spirit of this rural community and the identity of its people.

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Architect
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Project
St. James Episcopal Church
Fairhope, Alabama

This religious complex is the result of a competition held in 1991. The competition brief stipulated a desire that the new church respect a local (Gulf Coast) architectural idiom, the "carpenter Gothic," which is closely linked to the rural Anglican tradition. The challenge of building in a style tested the idea that architectural invention must seek new forms or radically transform existing ones. It also tested the problem of historical quotation, which can easily lapse into parody. This project seeks to examine the characteristics of a kind of architecture still deemed appropriate and to work quietly with those characteristics. The intention was to design a group of buildings that would be hard to date.

The church and its associated buildings are grouped around a garth used for parish gatherings. Covered walkways connect the buildings. The church is oriented east-west and is situated to rise from the hill as the prominent component of the composition. Its bell tower rises above the trees as a marker at the entrance to the town.

Jury: The jury remarked that they were comfortable in this church; it felt "just right." It is architecture that has the liturgical interpretations of old believers, but that is what the architects were asked to provide. The program required close links with the rural Anglican tradition. They commended the interior and exterior as "dignified as a Gothic cathedral without cliche."

Photo © Tim Buchman

Architect
Gerald Allen, AIA
Gerald Allen & Jeffrey Harbinson, Architects, P.C.
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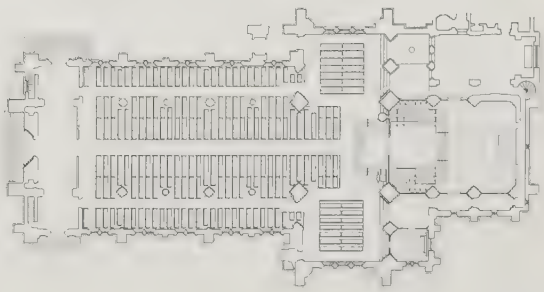

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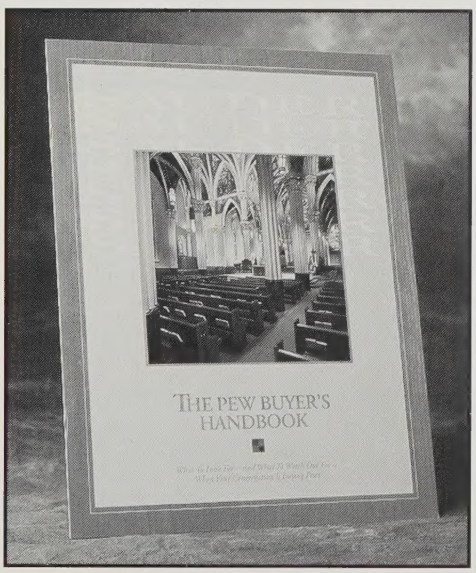

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